

A G E N D A

EXECUTIVE SESSION

- (1) Approval of minutes of Quarterly Meeting held on April 27, 1970.
- (2) Adoption of amendment to Section B II of By-Laws, pursuant to notice given at stated meeting of April 27, 1970.
- (3) Consideration of further amendments to By-Laws (Sections B II, B III, B IV, C VII, C VIII, C XI, C XII (new), and D I).
- (4) Other business.

REGULAR SESSION

- (1) Treasurer's letter of transmittal.
- (2) Report on operation of the budget for second and third periods, 1970.
- (3) Ratification of agreement with United Unions.
- (4) Approval of new Art Rental and Sales Policy.
- (5) Approval of plan to exchange reciprocal privileges for \$100.00 members with Boston Museum of Fine Arts, Metropolitan Museum of Art, Museum of Modern Art, and Philadelphia Museum of Art.
- (6) Case Statement progress report - Mr. Chapin.
- (7) Insurance report - Mr. Hopps.
- (8) Report of progress in establishing United Arts Fund - Mr. Chapin.
- (9) Resolution of sympathy on death of Russell Quandt.
- (10) Resolution of sympathy on death of Edith Halpert.
- (11) Approval of Quarterly Reports (second and third quarters):
 - a) Director
 - 1) Curator
 - 2) Registrar
 - 3) Dupont Center
 - 4) Curator of Education
 - 5) Building and Grounds
 - 6) Sales Desk and Art Rental and Sales Gallery

- 7) Special Educational Projects
 - b) Dean of the Art School
 - c) Manager of Development
 - d) Membership Secretary
 - e) Public Information
- (12) Report on Cafritz grant and suggestions for recognition - Mr. Chapin
- (13) Resolution of thanks for gifts received during second and third quarters (list attached).
- (15) Other business.

MINUTES OF THE QUARTERLY MEETING
OF THE
BOARD OF TRUSTEES OF THE CORCORAN GALLERY OF ART

OCTOBER 26, 1970

The regular Quarterly Meeting of the Board of Trustees of the Corcoran Gallery of Art was held at the Gallery at 10 o'clock on October 26, 1970. The meeting was called to order by Mr. Hamilton. The other members present were: Mrs. Chase and Messrs. Bradley, Chapin, Finley, Hall, Kreeger and Thom.

Also present were: Messrs. Jewett, Walsh and Bond, Secretary, Treasurer and Assistant Secretary, respectively.

In the absence of objections, and there being no corrections suggested, the minutes of the Quarterly Meeting of the Board of Trustees held April 27, 1970 were approved as presented.

The Trustees having waived the provisions of Section E of the By-Laws relating to the presentation of amendments in writing at the previous stated meeting, Mr. Hamilton described proposed amendments and additions to Sections B II, B III, B IV, C VII, C VIII, C XI, C XII, and D I, pointing out that these had been approved by the Joint Executive Committee of the Trustees and Governors and had been fully reviewed by Mr. Bradley's law office.

Following a full discussion, the proposed amendments were unanimously approved as presented.

Several of the Trustees questioned Mr. Chapin regarding the artistic merit of certain recent exhibitions, particularly calling attention to some works contained in the current show of sculpture from the Washington-Baltimore-Richmond area. Mr. Chapin explained the policies and procedures for the selection of works to be shown. He mentioned that the staff attempted to exhibit both contemporary and traditional works, with the emphasis on the former. Mr. Hamilton requested that the Director of the Gallery review and present his recommendations to the Trustees regarding: (a) procedures to present to the Committee on Works of Art more complete information on the nature and estimated cost of exhibitions; (b) a proposal to reserve the atrium for the Permanent Collection, and (c) procedures to reserve space for the Clark Collection.

Mr. Hamilton reported that the District Authorities had contended that recent legislation was applicable to the Gallery and that an admission tax on the 50 cent charge should be paid by the Gallery. Mr. Hamilton stated that he believed that the Gallery should contest this matter on the basis of the provisions in the Special Act of Congress incorporating the Gallery. However, he called attention to the fact that such a contest might raise the question of taxes on all membership dues and other admission charges. Following full consideration of the status of the proposed sales tax and the possible financial effect on the Gallery, it was unanimously

RESOLVED, that the President of the Gallery is authorized and directed to take all appropriate steps to contest the levy of a sales tax on Gallery admissions, and

RESOLVED, that as of December 1, 1970, the fee for admission to the Gallery shall be raised to 75 cents per person, of which 15 cents shall be held by the Treasurer in a Special Fund subject to instructions of the Board of Trustees.

Mr. Hamilton reported that the Gallery's practice of serving liquor at membership functions had been questioned; a review of the appropriate laws indicated that it might be necessary to obtain a license to sell drinks. Following a discussion during which several Trustees indicated their objection to the continuance of this practice, the matter was referred to the Joint Executive Committee of the Trustees and Governors.

Mr. Hamilton declared that the Executive Session was terminated and invited the following persons to take part in the remainder of the meeting:

Walter Hopps, Director of the Gallery
 Roy Slade, Dean of the School of Art
 Eugene Myers, Vice President for Management
 Frank D. Parulski, Assistant Treasurer
 Niles W. Bond, Assistant Secretary
 Mrs. Brainard Warner, Chairman of the Women's Committee
 Mrs. Richard A. Poole, Manager of Development

Mr. Walsh presented his letter of October 23, 1970 and a report on the operation of the budget for the second and third quarters of 1970, which showed a total of expenses over income of \$70,785.87, including \$17,633.78 of non-budget expenses for the Gallery and the Clark Wing. The budget showed that 78.5% of the amount budgeted for the year had been expended during the first nine months; this included \$217,617.00 transferred from the Endowment Fund to the Gallery Fund to meet current obligations.

The Treasurer's report showed that the School of Art had an excess of expenses over income amounting to \$11,570.73 for the twelve months ending August 31, 1970, as compared with an excess of income over expenses of \$113,736.01 for the prior year. Art School expenses for the year were 96.4% of the amount budgeted.

Mr. Hamilton reported that an agreement was negotiated between the Gallery and United Unions, Inc., the owner of the property adjacent to the Gallery on the west; that the agreement provided that certain pieces of land be exchanged between the parties, each piece containing a reverter which would be operative upon the demolition or removal of the building the Union is erecting, and other considerations; that the matter was informally submitted to the members of the Executive Committee and in view of the time element was signed by Mr. Hamilton on behalf of the Gallery. This action was duly ratified by the Board and the following resolution adopted:

RESOLVED, that the proper officers of the Gallery be authorized and directed to do all things necessary to be done in order to carry out the purposes of the Agreement between the Gallery and the United Unions, Inc. of September 25th, 1970, including the execution of the necessary deed, and to take such other action as may be necessary to effectuate the agreement.

Mr. Chapin explained the document, dated July 27, 1970, relating to the proposed modifications of the art rental and sales policy. After due consideration, the proposal was approved as presented.

Mr. Chapin explained that the Manager for Development had recently negotiated an arrangement providing for the exchange of reciprocal privileges with the Boston Museum of Fine Arts, the Metropolitan Museum of Art, the Museum of Modern Art and the Philadelphia Museum of Art. These reciprocal privileges will be available to members of each gallery whose membership costs \$100 or more. The proposed plan was unanimously approved.

Mr. Chapin explained that the staff was working on a proposed Case Statement which would analyze the status of the Gallery and suggest long-range plans. He expected to be able to present this Case Statement for the consideration of the Trustees within the next few months.

Mr. Hopps reported that the Aetna Casualty Company had cancelled the Gallery's fine arts policy as of October 1, 1970, following a detailed inspection of the Gallery's physical plant, and an increase in claims paid, and the Gallery's lawsuit against that company on certain claims. Mr. Hopps explained that another broker was attempting to obtain fine arts coverage and that the Gallery had hired a specialist in museum insurance to recommend action. Several Trustees expressed considerable concern regarding this problem, and a committee consisting of Messrs. Thom (Chairman), Hamilton and Kreeger was appointed to study it and take appropriate action.

Following the departure of Mrs. Chase, Mrs. Warner and Mr. Kreeger from the meeting, the remaining Trustees considered Mr. Chapin's report on establishing a United Arts Fund for Washington. Negotiations were in progress which might lead to the creation of this Fund - to be coordinated with the United Givers Fund in the business community and among the general population.

Mr. Chapin reported that Mr. Russell Quandt, Conservator of the Gallery, had died on August 10, 1970, and that Edith Halpert, a pioneer among art gallery directors concerned with contemporary American art, had died during the month of October.

The following resolutions were unanimously adopted:

RESOLVED, that the Trustees of the Corcoran Gallery of Art deplore the death of the Gallery's Conservator, Mr. Russell Quandt, which occurred on August 10, 1970. For nearly twenty years his technical excellence and professional eminence constituted an invaluable artistic resource, for which the Corcoran Gallery is both proud and grateful.

BE IT RESOLVED, that this Board records upon its minutes its profound sense of loss and instructs the Secretary to transmit a copy of this Resolution to Mrs. Quandt and her children with an expression of the personal sadness of the Board's members at the passing of a distinguished friend and colleague.

RESOLVED, that the Trustees of the Corcoran Gallery of Art deplore the death of Edith Gregor Halpert which occurred in October 1970. For forty-four years (1926-1970), Mrs. Halpert was the Director of the Downtown Gallery in New York. She was one of the first to collect and exhibit early American folk art as well as the work of living American painters and sculptors, at a time when very few were interested in contemporary American art. Increasingly, she devoted her efforts to the improvement of the position of the American artist with respect to museums, reproductions, and sales, and to the establishment of scholarships for museum training and the study of American art.

BE IT RESOLVED, that this Board records upon its minutes its profound sense of loss which Edith Halpert's death inflicts upon the art community and instructs the Secretary to transmit a copy of this Resolution to Mrs. Halpert's family with an expression of the sadness of the Board's members at the passing of a distinguished friend of American art.

The Director presented reports of the Curator, Registrar, the Dupont Center, the Curator on Education, the Building and Grounds Activities, the Sales Desk and Art Rental and Art Gallery, and that relating to Special Educational Projects. These reports, which covered the second and third quarters of 1970, were approved and ordered filed with the minutes.

Mr. Hopps requested authorization of the Board of Trustees to lend the painting by Morse of House of Representatives to the National Portrait Gallery for an exhibition during the months of November 1970 through January 1971. After due consideration, the loan of this painting was authorized.

The Dean of the Art School presented reports for the second and third quarters of 1970, which were duly approved and ordered filed with the minutes.

Mrs. Poole reported that the current membership drive had only produced 200 new members to date; the drive would therefore be extended into the first two weeks of November in order to seek a more substantial increase. Her report as Manager of Development and those of the membership office for the second and third quarters of 1970 were approved and ordered filed with the minutes.

Mr. Chapin presented reports of the Office of Public Information for the second and third quarters of 1970, which were duly approved and ordered filed with the minutes.

Mr. Chapin reported that the Cafritz Foundation had offered a \$50,000 grant to help support the next Bi-annual exhibition. The Trustees expressed their appreciation for this grant and requested that the Joint Executive Committee of the Trustees and Governors determine a suitable way in which to recognize the interest of Mrs. Cafritz.

This page was intentionally removed due to a research restriction on all Corcoran
Gallery of Art Development and Membership records.

Please contact the Public Services and Instruction Librarian with any questions.

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CURATOR'S QUARTERLY REPORT

The Curator submits the following report covering the period
April 1-June 30, 1970:

PUBLICATIONS

Vincent Long Print Retrospective: 1954-1970

Catalogue of 48 pages with introduction by Gene Baro. 33 black and white illustrations, separate cover. Printed in an edition of 1500 by Colortone Press, Washington, D.C. for a total cost of \$2,234.60. Price: \$1.50.

Alexander Liberman Painting and Sculpture: 1950-1970

Catalogue of 96 pages with introductions by James Pilgrim, Thomas Hess and Walter Hopps. Nine color illustrations and 61 black and white illustrations, separate cover. Printed by Garamond/Pridemark Press, Baltimore, Maryland for a total cost of \$6,549.00. Price: \$3.75.

PHOTOGRAPHIC REPORT

The Amatos made 85 black and white negatives and 38 black and white prints for the Gallery. They made 192 black and white prints and one 4 x 5 color transparency for sales. Image Laboratory made 4 black and white prints for sales and 4 for the Gallery. The Amatos retired on June 1, 1970.

DISPOSAL OF SURPLUS WORKS OF ART

- (1) On May 21, 1970 the oil sketch Seascape #17 (64.37.36) by Paul Wayland Bartlett on consignment with Babcock Galleries, New York City, was reported sold. The Gallery received \$60.00 for the sale. No other sales have been reported by Babcock Galleries (see Curator's Report September 30, 1965, p.3(4); May, 31, 1966, p.3.(4); September 30, 1968, p.2(2)).
- (2) No sale of the painting on consignment with Newhouse Gallery, New York, has been reported (see Curator's Report, May 31, 1968, p.3(4)).
- (3) No sale of the ruby and diamond necklace on consignment with Card & Osborne, Washington, D.C., has been reported (see Curator's Report September 30, 1968, p.3(5)).
- (4) No sale of the Oriental Cabinet and Table (68.43) placed on consignment with Arpad Antiques, Washington, D.C., has been reported (see Curator's Report, First Quarter, 1970, p.2(6)).

LIBRARY

Work has continued on the Curatorial Office Library. The centralization and systematization of the artists files has progressed and these have now begun to function as a valuable resource of information. Books and catalogues to fill in the gaps in our library collection have been ordered. Approximately 35 volumes were added in the first quarter and about 30 books and 10 catalogues were ordered this quarter. Many complimentary copies have also been received.

Respectfully submitted,

James Pilgrim, Chief Curator

CURATOR'S QUARTERLY REPORT

The Curator submits the following report covering the period July 1 - September 30, 1970:

PUBLICATIONS

REVIVAL ! BY ELEANOR DICKINSON

Catalogue of 32 pages with introduction by Elizabeth Coffelt and Artist's Note by Eleanor Dickinson. 14 black and white illustrations, separate cover. Printed in an edition of 2000 by Georgetown Printing Company for a total cost of \$1145.00. Price: \$1.50.

PHOTOGRAPHIC REPORT

Clyde R. Pulsifer was engaged to do the Gallery's photographic work on a part-time basis. He made 17 black and white negatives for the Gallery and 88 black and white prints.

DISPOSAL OF SURPLUS WORKS OF ART

- (1) No sale of the painting on consignment with Newhouse Gallery, New York, has been reported (see Curator's Report, May 31, 1968, p. 3 (4)).
- (2) No sale of the ruby and diamond necklace on consignment with Card & Osborne, Washington, D.C., has been reported (see Curator's Report September 30, 1968, p. 3 (5)).
- (3) No sale of the Oriental cabinet and table (68.43) placed on consignment with Arpad Antiques, Washington, D.C., has been reported (see Curator's Report, First Quarter, 1970, p.2 (6)).

LIBRARY

Ordering of books and catalogues to fill in the gaps in the Curatorial Library has continued. Approximately 7 catalogues and 17 books were ordered in this quarter in addition to the many volumes received in exchange or as complimentary copies. An attempt to reorganize the library on the basis of Library of Congress numbers has begun.

Respectfully submitted,

James Pilgrim, Chief Curator

ADDENDA TO CURATOR'S QUARTERLY REPORT JULY 1, 1970 - SEPT. 30, 1970

AWARDS

The Architectural Vision of Paulo Soleri has been nominated for the 1971 American Institute of Architects Institute Honors, Architecture Critics Citation. The Architecture Critics Citation is made by The Institute to any organization, excepting architectural firms, for a single work it recognized as a distinguished contribution to architectural criticism. Credit to be shared by The Corcoran Gallery of Art, Don Wall author and designer of the exhibition catalogue, and the sponsors of the exhibition - The Department of Housing and Urban Development and the Prudential Insurance Company of America.

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The Registrar submits the following report covering routine business for the period April 1 - June 30, 1970:

ACCESSIONS

There were no new accessions during this quarter.

LOANS IN

Special Exhibitions:

The Architectural Vision of Paolo Soleri

Slide show, 39 models, 36 prints, 170 drawings and sketches of bridges, dams and cities (see Registrar's files for complete listing).
February 21 - April 5, 1970

Vincent Long Print Retrospective 1954-1970

31 woodcuts, collographs, linocuts and silkscreens, & 78 etchings (see catalogue for exact listing)
April 3 - May 17, 1970

Alexander Liberman: Painting and Sculpture 1950-1970

73 paintings and 40 sculptures (see Registrar's marked catalogue for exact listing)
April 19 - May 31, 1970

New Town: Fort Lincoln

Slides, scale models, graphics and photographic blowups by Keyes, Lethbridge & Condon and David A. Crane Associates.
May 20 - June 21, 1970

Art and Youth: Creatives Works from D.C. Senior High School Students

74 students contributing 115 paintings, drawings, prints and sculpture (see catalogue for exact listing)
May 31 - July 19, 1970

Paul Guiragossian: Contemporary Lebanese Paintings

18 oil paintings (see Registrar's files for exact listing)
May 15-May 25, 1970

Long term loans:

There were no long term loans in this quarter.

LOANS OUT

Individual Works:

Allentown Art Museum, Allentown, Pennsylvania

Eugene Carriere Retrospective

Eugene Carriere: Baby

November 2, 1968-April 5, 1970

\$3,000.

LOANS OUTIndividual Works, continued:

Metropolitan Museum of Art, New York, New York
The Year 1200

Soissons Cathedral: Three Central Roundels from \$75,000.
The Legend of St. Crispin
(stained glass)

February 14 - May 5, 1970

Allentown Art Museum, Allentown, Pennsylvania
Sante Graziani Exhibition

Sante Graziani: Stuart's Red, White and Blue \$3,000.
March 20 - May 10, 1970

University of Maryland Art Gallery, College Park, Maryland
Pupils of Thomas Couture

Eastman Johnson: The Earring \$35,000.
March 19 - April 26, 1970

The Walters Art Gallery, Baltimore, Maryland
Fortuny and His Circle

Fortuny y Carbo: Gypsy Caves, Granada \$5,000.

Fortuny y Carbo: The Choice of a Model \$50,000.
March 28 - May 15, 1970

The Metropolitan Museum of Art, New York, New York
19th Century America

Frederic Church: Niagara Falls \$250,000.

Thomas Eakins: The Pathetic Song \$250,000.

Charles B. King: The Poor Artist's Cupboard \$150,000.

Samuel F.B. Morse: The Old House of Representatives \$1,000,000.

William L. Picknell: The Road to Concarneau \$75,000.

William T. Richards: On the Coast of New Jersey \$35,000.

April 13 - September 7, 1970

Wildenstein & Co., Inc., New York, New York
100 Years of Impressionism

Edgar Degas: The Ballet \$150,000.

April 1 - May 9, 1970

New Jersey State Museum, Trenton, New Jersey

Paintings by Isabel Bishop and Sculpture by Dorothea Greenbaum

Isabel Bishop: Sketch for Two Girls Outdoors \$150.

Isabel Bishop: Two Girls Outdoors \$1,500.

May 2 - July 5, 1970

LOANS OUTIndividual Works, continued:

The Baltimore Museum of Art, Baltimore, Maryland
Washington: Twenty Years
 Colin Greenly: E.K. \$2,000.
 May 12 - June 21, 1970

The Textile Museum, Washington, D.C.
Mamluk and Ottoman Carpets
Circular Ottoman Carpet, Clark Collection, 26.294 \$1,500.
 May 17 - September 25, 1970

Indefinite Loans Out

The Department of State & White House, Washington, D.C.
 (April 3, 1970)
 Thomas Birch: View of the Delaware Near Philadelphia \$20,000.
 Alvin Fisher: Autumnal Landscape with Indians \$25,000.
 G.P.A. Healy: John Quincy Adams \$10,000.
 G.P.A. Healy: James Monroe \$10,000.
 Paul Weber: Scene in the Catskills \$8,000.
 Albert Bierstadt: Mountainous Landscape by Moonlight \$35,000.
 Max Weyl: Rock Creek \$1,500.
 George H. Smillie: Autumn on the Massachusetts Coast \$8,000.
 John W. Casilear: Lake George \$15,000.
 John F. Kensett: Autumn Afternoon on Lake George \$50,000.

The Chevy Chase Club, Chevy Chase, Maryland
 (May 27, 1970)
 Alice Acheson: Malign Lake \$1,500.
 Burtis Baker: Interior with Figure \$2,000.
 J.J. Frey: Tivoli \$5,000.
 Leta Hess: Still Life \$1,000.
 Gari Melchers: Penelope \$5,000.
 George Michel: Twilight \$4,000.
 Gabor Peterdi: Summer Storm \$5,000.
 James J. Shannon: Girl in Brown \$5,000.
 Teiji Takai: Aka \$3,000.
 E. Ambrose Webster: Match Me if You Can \$5,000.
 Zsissly, Deer Island, Maine \$4,000.

Government Employees Insurance Company, Washington, D.C.
 (June 3, 1970)
 Stephen Greene: The Watchers \$5,000.
 William Keith: By the Creek, Sonoma \$7,000.
 Leo Manso: Dialogue \$3,000.
 Guillermo Mesa: The Beginning \$2,500.
 Henry Neise: The Window \$1,200.
 Jack Perlmutter: Birds and Buildings \$1,500.
 Edward Redfield: Mill in Winter \$4,000.

LOANS OUT

Indefinite Loans Out, continued:

(Geico, continued)	
Julian Rix: <u>Pompton Plains</u>	\$4,500.
Elmer Schofield: <u>Cliff Shadows</u>	\$5,000.
Charles Shaw: <u>Night Attack</u>	\$4,500.
Maurice Sterne: <u>After Lunch</u>	\$7,500.
James Suzuki: <u>View Across the River</u>	\$2,000.
J.A. Weir: <u>Autumn</u>	\$8,500.

Traveling Exhibitions:

Illinois State University, Normal, Illinois	
<u>American Figure Drawings</u>	\$14,100.
May 5 - June 10, 1970	

CONSERVATION

Omitted from first Quarter, 1970:

- 1)Fortuny y-Carbo, Gypsy Caves, Granada (26.89) received a surface cleaning by Elizabeth Packard of the Walters Art Gallery, Baltimore on March 25, 1970.
- 2)Minor breaks and chips in the original upper chain of the Greek Slave by Hiram Powers were repaired by Geoffrey Lemmer, Rockville, Maryland on February 2, 1970.

The Jean Mari de Deban harpsichord (26.737) is still in the workshop of Mr. Scott Odell, pending restoration of the case.

The Untitled drawing by Hans Hofmann (66.23) is still being restored by Mrs. Christa M. Gaehde, Arlington, Massachusetts.

Due to the illness of our Restorer, Russell J. Quandt, Gallery paintings in need of routine care or immediate repair have not received attention since March 1970. In addition, works damaged by vandalism or accident have also been neglected due to the fact that our insurance now carries a \$1,000 deductible clause and most repairs would not exceed that amount.

CLAIMS AGAINST OUR FINE ARTS INSURANCE

Old Claims (as listed in the Quarterly Report for January 1 - March 31, 1970):

- (1) Ludwig Knaus: The Forrester at Home

Painting from the collection was loaned to the Triumph of Realism

Old Claims, continued:

exhibition organized by The Brooklyn Museum of Art. The painting was damaged when it arrived at the Gallery. Settlement is pending until cost of restoration is determined.

(2) Nam June Paik: Electrical Equipment and Camera

Two generators and one television camera were stolen while on loan to Cybernetic Serendipity exhibition at the Corcoran Gallery-Dupont Center. Partial settlement was made January 26 for \$80. Final settlement was made June 17, 1970 for \$30.

(3) Abbott H. Thayer: Mount Monadnock

Robert Salmon: Harbor Scene

John S. Sargent: Oyster Gatherers

Eugene Isabey: Wedding Feast

George Inness: Sunset in the Woods

Elihu Vedder: In Memoriam

Six paintings from the collection were damaged by vandalism while on display in the Gallery. Settlement is pending until cost of restoration is determined.

(4) Dan Christensen: Loo-ee

Canvas was damaged in return shipment to owner following the 31st Biennial Exhibition. Settlement is pending further investigation.

(5) Deam Fleming: Ultramarine Space Spine

Upon return to the owner following the 31st Biennial Exhibition, the work was found to be damaged. Settlement is pending further investigation.

(6) Robert Newmann: Arrow Series, 1969

Painting was damaged when the Cybernetic Serendipity exhibition at the Corcoran Gallery-Dupont Center was being packed. Settlement is pending further investigation.

(7) Ed McGowin: Untitled, 1969

Vacuum formed plexiglass was found to be cracked while on display during the Gilliam, Krebs, McGowin exhibition. Settlement is pending further investigation.

New Claims:

(1) Ed McGowin: Untitled, 1969

A vacuum formed plexiglass work was totally destroyed when it fell from the wall while on display at the Gallery. Settlement was made June 17, 1970 for \$1,700.

CLAIMS, continued

New Claims:

(2) George Lee: Six Color Photographs

Six photographs were damaged during the installation of the George Lee Exhibition. Settlement was made on June 17, 1970 for \$1,100.

Flood Damage

Appraisals for damage to furniture, frames and sculptures in the Gallery's collection resulting from the flood of July 1969 have been submitted by Adams, Davidson & Company, Washington, D.C. and Joseph Ternbach, Forest Hills, New York. Settlement is pending further investigation and appraisals.

Respectfully submitted,

Martha Morris, Registrar

The Registrar submits the following report covering routine business for the period July 1 - September 30, 1970:

ACCESSIONS

There were no new accessions during this period.

LOANS IN

Special Exhibitions:

Art and Youth: Creative Works from D.C. Senior High School Students

74 students contributing 115 paintings, drawings, prints and sculpture (see catalogue for exact listing)
May 31 - July 19, 1970

The Drawing Society National Exhibition

An exhibition organized by the American Federation of Arts containing 88 drawings. (see catalogue for complete listing)
September 25 - November 1, 1970

REVIVAL! by Eleanor Dickinson

The ambience of an authentic revival meeting including 84 drawings, photographs, tape recordings, religious road signs, fans, hymnals and other miscellaneous items. (see Registrar's files and catalogue for complete listing).
September 25 - November 1, 1970

Long term loans:

There were no long term loans in this quarter.

LOANS OUT

Individual works:

The Metropolitan Museum of Art, New York, New York
19th Century America

Frederic Church: <u>Niagara Falls</u>	\$250,000.
Thomas Eakins: <u>The Pathetic Song</u>	\$250,000.
Charles B. King: <u>The Poor Artists Cupboard</u>	\$150,000.
Samuel F.B. Morse: <u>The Old House of Representatives</u>	\$1,000,000.

William L. Picknell: <u>The Road to Concarneau</u>	\$75,000.
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William T. Richards: <u>On the Coast of New Jersey</u>	\$35,000.
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April 13 - September 7, 1970

LOANS OUT

Individual Works, continued:

New Jersey State Museum, Trenton, New Jersey
Paintings by Isabel Bishop and Sculpture by Dorothea Greenbaum
 Isabel Bishop: Sketch for Two Girls Outdoors \$150.
 Isabel Bishop: Two Girls Outdoors \$1,500.
 May 2 - July 5, 1970

The Textile Museum, Washington, D.C.
Mamluk and Ottoman Carpets
 Circular Ottoman Carpet, Clark Collection, 26.294 \$1,500.
 May 17 - September 25, 1970

Colorado Springs Fine Arts Center, Colorado Springs, Colorado
New Accessions, USA
 Lee Lozano: Breach \$1,800.
 I. Rice Pereira: The Circumnavigation of the
Sphering of the Poles \$7,000.
 July 26 - September 20, 1970

The National Gallery of Art, Washington, D.C.
Mary Cassatt
 Mary Cassatt: Woman with a Dog \$100,000.
 September 26 - November 8, 1970

Institute of Contemporary Art, University of Pennsylvania,
 Philadelphia, Pennsylvania
Two Generations of Color Painting
 Gene Davis: Black Popcorn \$4,500.
 September 30 - November 6, 1970

The Whitney Museum of American Art, New York, New York
Thomas Eakins Retrospective Exhibition
 Thomas Eakins: The Pathetic Song \$250,000.
 September 21 - November 21, 1970

Sheldon Memorial Art Gallery, University of Nebraska,
 Lincoln, Nebraska
American Sculpture
 Paul Wayland Bartlett: Lafayette on Horseback \$3,000.
 William Rimmer: Head of a Woman \$15,000.
 September 11 - November 15, 1970

National Collection of Fine Arts, Washington, D.C.
Jasper Cropsey
 Jasper Cropsey: Jarvis McCullough's Leadmill \$750.
 July 7 - August 16, 1970 (Cleveland Museum)
 September 13 - October 25, 1970 (Munson-Williams-Proctor Museum)

LOANS OUT

Indefinite Loans Out

Art in Embassies Program, Washington, D.C.
(July 20, 1970)

Carl Brenner: Afternoon in Early June, \$1,000.
A Kentucky Beech Grove

Walter Griffin: Mimosa Tree \$1,500.

Karl Knaths: Net Menders \$4,000.

William MacLeod: Great Falls of the Potomac \$1,500.

James Rosenberg: Adirondack Winter \$1,000.

Art in Embassies Program, Dublin, Ireland
(September 25, 1970)

Willard Metcalf: Budding Oak \$5,000.

Frank K.M. Rehn: In the Glittering Moonlight \$3,500.

Johann J. Frey: Rome \$5,000.

Travelling Exhibitions

The Architectural Vision of Paolo Soleri:

Whitney Museum of American Art, New York, New York
Arcology models, slide show, drawings, graphics and
sketch models

July 17 - September 20, 1970

Reese Palley Gallery, New York, New York

Bridge models, Mesa City model, graphics and crayon
drawings

July - August, 1970

CONSERVATION

The Jean Mari de Deban harpsichord (26.737.) is still in the workshop of Mr. Scott Odell, pending restoration of the case.

The Untitled drawing by Hans Hofmann (66.23) is still in the studio of Mrs. Christa M. Gaehde, Arlington, Massachusetts.

Due to the illness and recent death of our Restorer, Russell J. Quandt, Gallery paintings in need of routine care or immediate repair have not received attention since March 1970. In addition, works damaged by vandalism or accident have also been neglected due to the fact that our insurance carries a \$1,000. deductible clause and most repairs would not exceed that amount.

CLAIMS AGAINST OUR FINE ARTS INSURANCE

Old Claims (as listed in the Quarterly Report for April 1-June 30, 1970):

(1) Ludwig Knaus: The Forrester at Home

Painting from the collection was loaned to the Triumph of Realism exhibition organized by The Brooklyn Museum of Art. The painting was damaged when it arrived at the Gallery.

~~Sett~~ Settlement is pending until cost of restoration is determined.

(2) Abbott H. Thayer: Mount Monadnock

Robert Salmon: Harbor Scene

John S. Sargent: Oyster Gatherers

Eugene Isabey: Wedding Feast

George Inness: Sunset in the Woods

Elihu Vedder: In Memoriam

Six paintings from the collection were damaged by vandalism while on display in the Gallery. Settlement is pending until cost of restoration is determined.

(3) Dan Christensen: Loo-ee

Painting on loan to 31st Biennial was damaged in return shipment to owner. Settlement is pending further investigation.

(4) Dean Fleming: Ultramarine Space Spine

Upon return to the owner following the 31st Biennial Exhibition, the work was found to be damaged. Settlement is pending further investigation.

(5) Robert Newmann: Arrow Series, 1969

Painting was damaged when the Cybernetic Serendipity exhibition at the Corcoran Gallery-Dupont Center was being packed. Claim was settled July 10, 1970 for \$700.

(6) Ed McGowin: Untitled 1969

Vacuum-formed plexiglass piece was found to be cracked while on display during the Gilliam, Krebs, McGowin exhibition. Settlement was made July 9, 1970 for \$900.

(7) Flood Damage

Appraisals for damage to furniture, frames and sculptures in the Gallery's collection resulting from the flood of July 1969 have been submitted by Adams, Davidson Co, Washington, D.C. and

~~See~~ Joseph Ternbach, Forest Hills, New York. Settlement is pending further investigation and appraisals.

CLAIMS, continued

New Claims:

(1) John Carlson: Woods in Winter

Gallery painting was damaged while being loaded by Security Storage at GEICO for delivery to Art in Embassies, State Department. The primary insurance was placed by the State Department whose carrier will settle the claim with the Gallery in the near future.

(2) Antoine Louis Barye: Asian Elephant
Antoine Louis Barye: Egyptian Dromedary
Antoine Louis Barye: African Buffalo

Three small Barye bronzes were found to be missing from their traveling exhibition cases at the time of the flood in July 1969. They have not turned up in subsequent inventories. Settlement is pending until cost of replacement is determined.

(3) Robert Morris, Untitled, felt sculpture

This sculpture, owned by the National Gallery of Canada, Ottawa, was included in our Robert Morris Exhibition in November-December 1969. Upon return from the exhibition in January 55 pieces of felt were found to be missing. The artist will be recutting the piece and the claim settled when cost of recutting is determined.

(4) Alexander Liberman: Clytemnestra
Ulysses

Two pieces of sculpture to be included in the Alexander Liberman exhibition April-May 1970 were found to be damaged at the time of unpacking here at the Gallery. The pieces have been restored by Mr. William Layman of Cornwall Bridge, Connecticut and settlement is pending further investigation.

(5) Arthur B. Davies: Stars and Dews and Dreams of Night

The painting from the collection was damaged by vandalism on May 22, 1970. An estimate for restoration has been submitted but settlement is still pending.

(6) Joseph Cornell: Eclipsing Binary, Algol, with Magnitude Changes

Mixed media assemblage on loan from John Garofalos since 1967 was discovered to be damaged in August 1970. Settlement is pending until cost of restoration is determined.

Respectfully submitted,

Martha Morris
Registrar

*Return to Sally
file*

Between April 1 and June 31, 1970, 3,359 people were brought into the Corcoran Gallery through the Education Department to visit the collection. Of these, 2,637 were children from the schools in the Washington Area.

Tours and workshops for the school year, 1969-1970 ended on May 15th. For the entire school year, September 1969 through May, 1970, 17,817 visitors came through the Corcoran Gallery in visiting groups led by Corcoran Docents. In addition, another 3,234 visitors in 120 groups visited without a docent. Of the 17,817 visitors, 1,013 were children from private schools, 1,518 were students from public high and junior high schools, 575 pre-school children attended workshops, 950 adults were given tours, and 12,387 children were from public elementary school grades four through six.

The opening of the Liberman retrospective provided the theme of the Children's Gallery exhibition which opened the night of the Corcoran Ball. Prints and photographs by Liberman were the focal point. Especially for the Corcoran Ball, a series of slides of the education office and docent activities was shown. Children's work that had been done throughout the year was also on exhibit. The Gallery was set up to allow guests at the Ball to participate in a project that visiting pupils would be doing when they came to see the Alexander Liberman retrospective.

Sue Ann Hoth, Assistant to the Curator of Education continued to attend the Museum Educators' Roundtable. That group as a body is currently working on an information booklet consolidating tour and lecture opportunities in the Washington area for public and private schools.

Sue Ann Hoth led two days of seminars on the Revolution in Modern Art at the Montgomery Blair High School which was hosting the Conference on American Civilization.

On April 10, the Education Department sponsored a discussion with the District of Columbia Art teachers. Mrs. Leslie Ahlander, Curator of Education; Mrs. Theodore Jonas, Docent Chairman; Susan Gans, Coordinator of Special Projects; Marie B. Williams, Assistant Director, D.C. Art Department; Alice Eichelberger, Education Specialist, D.C. Art Department; and Sue Ann Hoth, Assistant to the Curator of Education participated in a panel and answered questions from the audience of docents and art teachers. The docents also provided the art teachers with tours of the gallery and an introduction to the workshop for fourth grades.

Docent training for the Liberman Exhibition was provided by Jim Pilgrim, Leslie Ahlander, and for the weekend docents, by Sue Ann Hoth. Docent training for the Vincent Longo Exhibition was conducted by Leslie Ahlander and Sue Ann Hoth.

The Caretaker concluded the Membership film series this year which was arranged by the Education Department working with the Associate Director.

On April 25th the Senior Docents conducted tours of the Kreeger home for 400 visitors. This continues to be a valuable training resource for our volunteers as it gives them a background for contemporary art based on the very extensive collection of 19th and 20th century French art in the Kreeger's collection. The Kreegers continue to add examples of leading contemporary American art which gives pertinence to our Corcoran Collection tour.

On June 1st, Sue Ann Hoth was made the Assistant Curator for Education and placed in charge of the Education Department. She was made responsible to Jim Pilgrim, the Chief Curator. Miss Jamie Johnson was hired as Education Secretary. Mrs. Carter Burns became the new volunteer Docent Chairman.

During the month of June, Docent interviews were held by Mrs. Burns, Mrs. Ferris, and Sue Ann Hoth. Thirteen docents were accepted into the program.

Summer interns participated in the activities of the Education Department during June and were assigned to several projects in connection with the fall tour plans.

Plans for the fall tour season were begun. They include planning the new tours, the training schedule for the Docent Committee, the activity in the Children's Gallery, and a new teacher training program for the fall.

Respectfully submitted

Sue Ann Hoth (Mrs. Daniel F., Jr.)
Assistant Curator for Education

The period between July 1 and September 21 was taken up with planning for the 1970 -71 tour season. This included planning the Docent Training Program. A tour program was planned, information written about it and sent to the school systems. All area elementary, junior high and high schools were sent information about the tours. School systems were sent schedules to be filled and returned for tour reservations.

Preparations for the Children's Gallery were made. Activities for both the 4th grade workshop and the improvisational portions of the tours were planned. The Children's Gallery was planned to emphasize the theme of process and photographs of local artists at work in their studios were taken.

The Latin American Tour pilot project was begun with Anna Fleming, Meg Barton, and Nancy Ferris, the Assistant Docent Chairman attending a meeting with the teachers involved in the DC Latin American Open End Classes. The project met with great enthusiasm on the part of the DC teachers involved. The program will begin during the regular tour season and will include tours and workshops in Spanish and English designed to introduce Latin American children to the heritage of this country.

Docent interviews continued to be conducted by Sue Ann Hoth, Louise Burns, and Nancy Ferris. By the beginning of Docent Training, 10 docents had been accepted into the program, for a total of 45 docents.

Docent Training began September 23. An expanded and extensive training program was carried on this fall with the participation of the Gallery Curatorial Staff, the Corcoran School, and guest speakers. The period covered by the quarterly report included an introduction by Walter Hopps and Harold Glicksman; an introduction to the tour program by Sue Ann Hoth; an introduction to the Corcoran School's educational philosophy by Roy Slade; a tour of the school; Eleanor Dickinson speaking about REVIVAL! Sue Ann Hoth led a printmaking workshop; Jim Pilgrim spoke to the returning, experienced docents about the collection before 1900; and Robert Alexander of the Areana Stage led a very successful improvisational workshop for the new docents.

The Docent Training also included a training program at the David L. Kreeger home. The docents once again provided tours of the Kreeger collection for 350 visitors.

Docent Training included a number of innovations this fall. A quiz was given in review of the required summer reading. Docents were divided into smaller groups for the training sessions. And the training as a whole was expanded. There was greater participation on the part of the whole Gallery staff. The training program was designed to provide information and tour technique training.

Sue Ann Hoth and Jamie Johnson attended the Museum Educators Roundtable. The tour information booklet projected by the group was proofread and corrected.

Long range plans for the Education Department were drawn up by Sue Ann Hoth for the Internal Case Statement meetings.

Throughout the summer three interns worked on various projects chosen out of a group of projects suggested by Sue Ann Hoth. These completed projects are now being used as resource material by the Education Department.

Docent packets were readied and picked up by the docents prior to their training program.

Attached are copies of the beginning of the Docent Training Program, the Elementary Tour information sheet and the adult tour information sheets.

Teacher Resource Packets were also compiled and additions are planned for it in order to make it a valuable extension of the Corcoran's Program.

Respectfully submitted,

Sue Ann Hoth
Assistant Curator for Education

Education Department
638-3211

Corcoran Gallery of Art

ELEMENTARY SCHOOL TOURS AT THE CORCORAN GALLERY

During the 1970-71 season, the Education Department of the Corcoran Gallery will offer the following tours of the collections and of its special exhibitions:

Grades 4, 5, and 6: Tuesday through Friday, 10 AM to 11 AM (two tours) and 11 AM to 12 NOON (three tours).

The Artist's Vision. This tour is an introduction to the Gallery and to the varied approaches of artists to their work. Examples are drawn from early American painting to the beginnings of modern art in America. Through dialogue children are directly involved with the works in the light of their own experience.

Dialogue with Contemporary Painting. This tour seeks out new ways of interacting with modern painting. The material used includes national contemporary painters as well as those of the Washington Color School.

Dialogue with Painting and Sculpture. This tour shows the relationship between painting and sculpture. Sculpture of different periods and materials is contrasted with painting of the same period concluding with artists who work today in the area between sculpture and painting.

TOURS OF SPECIAL EXHIBITIONS

October: Sculpture '70. Works of Washington, D.C., Richmond, and Baltimore upcoming sculptors.

November: Vincent Melzac Collection. An exhibit of important contemporary paintings.

January: The Corcoran Biennial. A selection of the finest contemporary art from the last two years chosen by the Corcoran Gallery staff.

Two tours at 10 AM and two at 11 AM may include a visit to the Children's Gallery where students may handle the materials and tools of artists and see the ways some Washington area artists work in their studios. A short introduction to the "work behind the scenes" of the Gallery will conclude an 11 AM tour on Thursdays.

Workshop and Tour: Grade 4, 10 AM to 11:15 AM, Tuesday through Friday.

The Print Workshop is preceded by a short visit to an appropriate gallery of the Corcoran for a discussion of color and form. Students then participate and interpret color on their own using torn paper stencil technique. Children must be accompanied by at least three adults.

Tours are limited to 30 children per group. Each group must be accompanied by their teacher and one other adult. Due to changing exhibitions, tours are subject to change. Notice of change is given only by letter confirming the appointment.

FOR FURTHER INFORMATION AND ALL SCHEDULING, CONTACT BY OCTOBER 1:
THE EDUCATION DEPARTMENT OF THE CORCORAN GALLERY
638-3211 extension 43

CORCORAN GALLERY SPECIAL GROUP TOURS 1970
Junior High School, High School, College and Adult Groups

Gallery Hours: 10:00 am to 5:30 pm, Tuesday through Saturday
1:00 pm to 5:00 pm Sunday

GUIDED TOURS

Days: Tuesday through Friday, October 13 - May 14
No tours given during the weeks of
December 22, December 29 and April 13

Times: 12:30 to 1:30 pm, 1:30 to 2:30 pm

Group Size: 35 persons per docent, no less than eight (8)
persons per docent.
No group larger than 90 people may be accommodated at the same time. A group of this size must be accompanied by three docents. For groups larger than 35 people, two docents will be provided.

UNGUIDED GROUP VISITS

Day and Time: Groups without guides (Corcoran Docents) are welcome to visit the Gallery any day that the Gallery is open. For your benefit, as well as ours, we urge you to arrange your tour in the afternoon since many school children visit the Gallery each morning.

Group Size: Groups are limited to 75 people at any one time. Junior High and High School groups without Corcoran Docents must be accompanied by one teacher or other adult chaperone for every 20 students. Chaperones must stay with their groups.

ADMISSION CHARGE: There is no admission charge to groups visiting the Gallery on either guided or unguided visits provided the group has made an appointment with the Education Department in advance of their arrival in the Gallery.

RESERVATIONS AND
APPOINTMENTS:

Call: Miss Jamie Johnson
638-3211, extension 43 or 44

Write: Miss Jamie Johnson
Education Department
Corcoran Gallery of Art
17th and New York Avenue, N.W.
Washington, D.C. 20006

Please make your reservations as far in advance as possible in order that you may be aware of the changing exhibition schedule.

DOCENT TRAINING PROGRAM, 1970-71

CORCORAN GALLERY OF ART

Monday, September 21

10:00 am INTRODUCTIONS in the auditorium -- Walter Hopps, Director; Harold Glicksman, Associate Director; Sue Ann Hoth, Assistant Curator for Education; and Mrs. Carter Burns, Chairman, Docent Committee. REQUIRED: all docents.

11:00 am FRONTIERS OF ART EDUCATION, Sue Ann Hoth. An introduction to the 1970-71 tour season. Auditorium. REQUIRED: all docents.

11:20 am BUSINESS MEETING, Mrs. Carter Burns. Questions and answers raised by the Docent Packet. Auditorium.

12:00 noon LUNCHEON in Gallery 53. Bring a sandwich; sherry will be served.

INTRODUCTIONS: Aldus Chapin, Executive Vice President; Mrs. Brainard H. Warner, Chairman, Women's Committee.

1:00 pm ART EDUCATION AND VISION, Roy Slade, Dean of the Corcoran School of Art. REQUIRED: all docents. Auditorium.

Wednesday, September 23

10:00 am AMERICAN HERITAGE: ART BEFORE 1900, James Pilgrim, Chief Curator. REQUIRED: experienced docents only. Come prepared for discussion. Gallery 53.

10:00 am QUIZ on the required summer reading. REQUIRED: new docents only. Children's Gallery.

11:00 am ELEANOR DICKINSON: REVIVAL with Eleanor Dickinson in Gallery 30. REQUIRED: all docents.

1:00 pm INTRODUCTION TO THE KREEGER COLLECTION. Docents assigned to the Kreeger Collection will meet at the house at 1:00 pm. All of the docents are invited for a tour of the collection at the house at 2:00 pm. 2401 Foxhall Road, Washington, D.C.

Monday, September 28

10:00 am STUDIO TOUR, an introduction to the Corcoran School of Art, its students and faculty. REQUIRED: all docents. Atrium.

Monday, September 28

12:00 noon LUNCHEON in Gallery 44. Bring a sandwich; sherry will be served.

1:00 pm AMERICAN HERITAGE: ART BEFORE 1900. REQUIRED: new docents only. Auditorium.

1:00 pm PARTICIPATION IN PRINTMAKING. Workshop preparation for the 4th grade workshop-tour; bring smocks or dress appropriately. 1 hour and 20 minutes. REQUIRED: experienced docents.

Tuesday, September 29

12:30 pm Assigned docents meet at the Kreeger home.

Wednesday, September 30

9:00 am - 1:00 pm ARENA STAGE WORKSHOP with Robert Alexander. This is a workshop in improvisational techniques to be incorporated in tour guiding. Come prepared to participate, wear slacks. Gallery 76. REQUIRED: new docents. OPTIONAL: experienced docents who desire to attend should call the education office to make a reservation.

Monday, October 5

10:00 am HIGH SCHOOL STUDENTS AND THE NON-TOUR. Panel and discussion of techniques in high school tour giving. Auditorium. Guests: David Stevens, Chief of Special Education; Susan Gans, Curator of Special Projects; Bill Harris, Art Teacher in the Career in the Arts Program. Sue Ann Hoth moderator.

11:00 am Film and discussion of improvisational training based on the adaptation of dialogue technique. REQUIRED: all docents. Auditorium.

12:00 noon LUNCHEON in Gallery 44. Bring a sandwich; sherry will be served.

1:00 pm PRE-SCHOOL PROGRAM. Meeting of the Pre-School docents only with Susan Gans, Curator for Special Projects; Sister Mary Mel O'Towd, Director of Education, Capital Head Start; Teachers for Capital Head Start Pre-schools; and Sue Ann Hoth. Children's Gallery.

Wednesday, October 7

10:00 am MIDDLE YEARS 1900-1940, Nina Osnos, Assistant Curator

April 12, 1971

file

QUARTERLY REPORT ON THE DUPONT CENTER

The Curator of Contemporary Art submits the following report covering the period January 1 - March 31, 1971:

EXHIBITIONS:

April 1 - May 1 Second Photography Invitational

ATTENDANCE: Open to the public Tues-Sun, 11:00-5:00. Weekly attendance averages 250.

PRODUCTION AND ACTIVITIES AT WORKSHOP

POSTERS

Al Rosenbaum Earth Action Group, edition of 145
10,000 offset

Hospital poster for Dr. Allan Hunter, edition of 50

Stovall 32nd Biennial of Contemporary American Painting, edition of 104

Rosenbaum Muskie poster, edition of 150+

PRINTS

L. Stovall A Single Moment for Everyone, edition of 12

Stovall-Jester The Woodwind Poster

Stovall Strawberry, Orange & Plum, edition of 62

Di Stovall Like Magic Wands

Di Stovall Light, edition of 15

Newlon Lost Art, edition of 85

Newlon Little John, edition of 18

Rosenbaum Circus, edition of 95

Jester Understand Love

QUARTERLY REPORT ON THE DUPONT CENTER, page 2

Jester-Meader	<u>Comet</u>
Ascian	<u>Sun</u> , edition of 114
Ascian	<u>Red Lightning</u> , edition of 54
Ascian	<u>Rhinoceros</u> , offset
Ascian	<u>Exploding Light Bulb</u>
Ascian	<u>Winged Man</u> , offset
Ascian	<u>Door</u> , edition of 52
Ascian	<u>Chair</u> , edition of 45
Ascian	<u>Road</u> , edition of 52
Hay-Meader	<u>Arrow</u> , edition of 47
Amussen	<u>Conclusions</u> , edition of 23
Amussen	<u>Water</u>
Fauntleroy	<u>Untitled</u> , edition of 20
Fauntleroy	<u>Untitled</u>

MISCELLANEOUS

Birth announcements for Ed Schiff, 150

Invitation for National Welfare Rights, 3,000

Brandeis National Women's Committee, invitations for open house, 1500

Brochure for Associated Council of Arts, 3000

Designed and produced invitations for Washington Pre-school, 2500

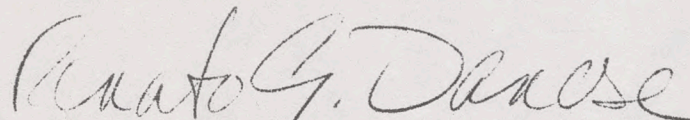
Designed and produced brochure for Creative Systems

PROJECTS

Installed poster exhibition in Biograph Theater

Installed poster exhibition in the Jewish Community Center.

Respectfully submitted,

A handwritten signature in dark ink, reading "Renato G. Danese". The signature is fluid and cursive, with the first name "Renato" being more prominent and the last name "Danese" following in a similar style.

Renato G. Danese
Curator of Contemporary Art

file

July 27, 1970

QUARTERLY REPORT ON THE DUPONT CENTER

The Curator of Contemporary Art submits the following report covering the period April 1 - June 30, 1970:

EXHIBITIONS

April	<u>Daniel Noss</u> , "Plexi-Prints".
May	<u>Mark Powers</u> , Photography
May 1 - June 15	<u>Lloyd McNeill</u> , "New Drawings".
June 1 - 30	<u>Arnie Kramer</u> , "Photographs of Things Which Are Not Themselves"

Prepared and hung an exhibition of Workshop prints and posters for the National Cathedral.

CONCERTS

May 16 "Black Voices" Gene McDaniels, The Colmanaires, Ladji Camara, The Lloyd McNeill Quartet. Lisner Auditorium, George Washington University.

ATTENDANCE (approximately)

April	1200
May	1500
June	1500

PRODUCTION AND ACTIVITIES AT WORKSHOP

POSTERS

Al Rosenbaum Alaskan Natives , edition 100
 D.C. Model Cities Program, edition 100
 Cincinnati Urban League, edition 200
 Adam Walinsky , edition 100

Alexander Calder Boston Society of Architects, edition 500

Lloyd McNeill "Black Voices" (concert), edition 50
 Dag Hammarskjold College, edition 300

Di Bagley Sacred Music Festival, edition 100

Steve Procuniar Benefit Poster, Black "P" Stone, edition 100
Benefit Poster for Douglass Community Center

PRINTS

Di Bagley "Soaring for a Balloon", edition 12

Richard Wester "Ten", edition 10

Steve Procuniar Untitled, edition 5
 untitled, edition 20 ?
 Untitled, edition 20
 Untitled, edition 20
 Untitled, edition 20
 Monoprints, 30

Alexander Calder Untitled, edition 200

MISCELLANEOUS WORK

Cards Roberta Flack
 David Frost
 Sam and Dorothy Gilliam
 Mr. and Mrs. Michael Lehrman
 Mr. and Mrs. Harry L. Vincent
 Joseph Picney McCormick III
 Wilkes-Dore

Business Cards Helen Amzop Jones, Photographer

Lettered and Prepared for Publication:

"Children of Africa," a coloring book.

Designed and Prepared for Publication:

"Lloyd McNeill: New Drawings".

Designed invitations for Washington, Pre - Schools Inc. Annual Benefit.

Miscellaneous work continued:

2,000 Bumper Stickers.

A conceptual design study project for exterior cabinet and preliminary mechanical design for a botanical terrarium cabinet: finished study delivered to Biospherics Inc. on July 10, 1970.

Record jacket design and preparation for "Washington Suite" Lloyd McNeill Quartet.

Cover Design for the "Black Information Index", a new guide to readings in Black America.

FRAMING

Framed over 100 pieces.

PHOTOGRAPHY

Photographed, The Capitol Ballet Company Prints later used in an article by the Washington Post.

SCULPTURE

Bob Youngquist "Oestroid" 8½' height
 "Kinetic Steel" 7' height
 Untitled
 Untitled
 Untitled

Bob Youngquist completed several small pieces, on display at the Workshop. He has also begun fabrication of multiples.

FABRICATIONS

Concieved and designed a parsons type table, with a unique joining system, which are now being produced, Harold Russell

Accepted for apprenticeship training on a full time basis, Robert Alban age 18.

Completed refurbishing and delivery of 3 (of 6) silk - screen units to area schools as gifts from the Workshop.

Various commission fabrications, Harold Russell.

Respectfully submitted,

Renato G. Danese

Renato G. Danese
Curator of Contemporary Art.

The attached proposal submitted on June 8, 1970 to the Special Projects Committee of the Board of Governors includes a revised plan for space utilization in the Dupont Center. In addition, general remarks concerning programs, personnel, and financial policy are reviewed.

June 8, 1970

SPECIAL PROJECTS COMMITTEE

Proposal for Workshop-Corcoran

Purpose of Workshop

To develop a silk screen workshop along the lines of the Tamarind Lithography Workshop, primarily to produce fine art quality silk screen graphics. The work would be primarily: (1) the printing of original designs developed by people at the workshop, (2) printing on commission for artists and galleries throughout the country, and (3) continued production of high quality posters, primarily on a commission basis.

In addition, the workshop would continue to do design work on commission and would frame work produced at the workshop and do other unique fabrication work.

Building

First Floor--To be used solely for a redesigned sales area which would be open to the public and manned full-time five days a week.

Second and Third Floors--Silk screen studios.

Basement--Metal and woodworking shops.

Fourth Floor--Available for use by the Corcoran.

Finances

The Corcoran would pay only utilities, mortgage payments, taxes, elevator maintenance, insurance, and major structural repairs. All workshop personnel would be paid by the workshop out of its own funds. Workshop personnel would provide normal maintenance and janitorial services to the building.

Any profits from the operation during any year would be repaid to the Corcoran until the Corcoran's out-of-pocket-expenses, including mortgage payments, have been

met. The balance would belong to the workshop to be used to expand its program. The workshop will make a quarterly accounting to the Special Projects Committee.

Personnel

Paid Personnel: Lou Stovall, Richard Jester, David Bronson, Diane Bagley, and one salesgirl/receptionist who would be responsible for the first floor.

Unpaid Personnel: Harold Russell, Bob Youngquist, and Steve Procunian.

Use by Public--Education

The workshop personnel would give approximately three full silk screen demonstrations per month to scheduled groups of public school students and occasional demonstrations to other groups. The small silk screen tables which are presently available for use by the public would be given to various public schools in Washington.

The workshop would continue to hire apprentices, but only as needed for production work.

First floor would be open to the public five days a week. No shows would be presented in the building other than the continuing display of graphics on the first floor. The building will not be used by the workshop for any other purpose at all.

Advantages to Corcoran

1. The workshop will give maximum possible credit to the Corcoran in connection with all of its production and presentations. Every effort will be made to obtain both local and national publicity. (Lou Stovall will continue to own the "chop" which is used to mark his prints. The public sales area and public school demonstration should be significant publicity for the Corcoran. Lou is also arranging to make sales of posters and signed prints through various college book stores and galleries outside Washington.

2. A substantial number of artists and private galleries are interested in having the workshop do prints. For example:

Reese Palley Gallery (New York)
Association of American Artists (New York)
Lunn Gallery (Washington)
Alexander Calder (for a Boston Gallery)
Alexander Lieberman
Paul Reed
Sid Guberman
Jacob Kainen
Sam Gilliam
Ed McGowin

3. Lou Stovall has been traveling to various universities to conduct workshops on silk screen printing. He has demonstrations scheduled in Atlanta, Georgia and at Livingston College in New Brunswick, New Jersey.

4. All work produced by the workshop would be available for sale in the Corcoran sales area. Forty percent of the proceeds to go to the Corcoran (or more if more favorable terms are offered to other sales outlets.)